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# JULIUS ECKARDT'S "FERDINAND DAVID AND THE MENDELSSOHN FAMILY."

BY FR. NIECKS.

(Continued from page 147.)

MUCH interesting information may be gathered from the letters by Mendelssohn, Schumann, and David, quoted in Julius Eckardt's book, concerning the writers, many of their brethren in art, and the musical events and conditions of their time. The mention of the names of Liszt, Wagner, Gade, Hiller, Verhulst, Bennett, Ernst, and Lortzing, is sufficient to awaken curiosity. But it the reader wishes to satisfy his curiosity, he must get the book, for I must confine myself to a few points. Mendelssohn, on account of the space devoted to him in the book, presents itself first. I should like to insert here in full the letter which the precociously wise and dignified youth wrote in August, 1826, *i.e.*, at the age of seventeen: it is a revelation of his character, not a complete but an important revelation. Unfortunately, the document is too long. Some of the other letters, however, shall receive due attention, and in speaking of other letters I have in my mind's eye those in which Mendelssohn discusses with David what we may call the violinistic details of his now and for the last four decades famous violin concerto. Here then are some excerpts from a letter dated Frankfurt, Dec. 17, 1844: "To-day I have to make a request of you. I have now sent the score of the violin concerto to Breitkopf and Härtel, after making in it yet many alterations. . . . Also the principal part I have here and there altered, and I hope improved. On all this I should have liked very much to hear your opinion before giving it up to irrevocable publicity. If I were there [*i.e.*, at Leipzig] you would get off with a few afternoon visits, but under the present circumstances I must ask you to write to me about it very precisely. First of all then: Is the altered and lengthened cadence as it stands right? It pleases me much better. But is it practicable and correctly written? The arpeggios are now to begin in the *tempo* and continue in four parts till the *tutti* is reached. That is not too fatiguing—is it? And the *diminuendo* up to the *pp*, can it be produced with ease? . . . A principal point, about which I am not clear (to be sure, I caught to

be ashamed of it), is the *pizzicato* accompaniment of the theme of the *adagio*. I had originally the intention of writing it so, but allowed myself to be deterred by I do not know what. But the question is now: not what effect the *pizzicato* produces, for that I know well enough; but what effect it produces in combination with the *coll' arco* of the basses and the solo violin? Pray, show the passage in score also to Gade, and inform me of his opinion. Don't laugh at me too much! I am really ashamed of myself, but I cannot do any better, and am unable to free myself from groping. The alteration in the solo violin, sheet 18, pages 2 and 3, is certainly an improvement—Is it not? Is the return to C major, sheet 20, page 4, now without the flute, easily playable? But quite easily? so that it can be played very delicately? . . . In conclusion, how is it with the passage on the last page of sheet 33? It seemed to me as if it sounded too hazardous. Does it, as it stands now, sound all right? Or would it be better to add the lower octave?" In a later letter Mendelssohn writes to David: "How good it is of you to fulfil at such a time my request and to occupy yourself with my concerto. Your counter-proposals I accept with my best thanks, and in order to bring the whole matter definitely to a conclusion I shall write down the passage, of which you tell me, with the few notes which I wish to be altered. . . . Once more, many thousand thanks, and remember us, as we remember you in good and bad days with hearty love and sympathy." It is much to be regretted that the author of *Ferdinand David und die Familie Mendelssohn-Bartholdy* omitted to print the musical examples in the letters, and did not ascertain the references to the original score. Of course the general reader would not have cared much for this, but for musicians a comparison of the earlier and later readings would have been interesting and instructive. It is clear that David had an important share in the composition of the concerto—that is to say, in its outward presentment, not in its subject-matter, a distinction that has to be kept in mind. I may here correct a misstatement made in the article "Ferdinand David" in Sir George Grove's *Dictionary of Music and Musicians*. After speaking of David's assistance of Mendelssohn in the composition of the concerto, we read: "In like manner 'Antigone' (letter Oct. 21, 1841), and probably many another of

Mendelssohn's works, was referred to him." Now the letter indicated does not contain a syllable about David having had anything to do with the composition of *Antigone*. Mendelssohn, delighted with the play, seems to have asked David to read it; the latter did so, and was likewise delighted; and Mendelssohn thereupon expressed his delight at his friend's delight. His words are as follows: "I thank you for having at once read the *Antigone*; that it would please you uncommonly when you would read it, that I knew beforehand; and just this impression which the reading of the play made upon me is the real cause that the thing will be accomplished." In short, as far as I know, there are no proofs, and there is certainly no probability, of Mendelssohn having called in the help of David, except in cases where the experience of a specialist was required. Indeed, what need had Mendelssohn of such help? Surely, no one will maintain that one of the best-trained and most highly-cultured masters of his and any time was unable to walk unassisted! It was worth while to correct the mistake, as few dare to question the statements of authorities, and fewer still take the trouble to verify them.

Of the celebrated musicians mentioned in the book none will interest English readers more than Sterndale Bennett. David wrote of him on April 13, 1839, from London: "I see Bennett every day, and on the journey I have learned to know all the loveableness of his character. That is a man from whom I should like never to part. I cannot understand how it is that all women do not want to marry him. It seems that his compositions are not very well known here; people see still the academy student in him. God knows whether he will succeed in making his way with his modest manner. There are few English musicians who would not think one mad if one were to say that he is a better musician than Mori, Lindley, and their other authorities. His health is pretty good; he looks well and is in excellent spirits." And again on July 16, 1839: "I cannot praise Bennett enough to you: he becomes, if this is possible, every day more amiable, more industrious, more manly, and is a real jewel in the artist dirt [*Künstlerschmutz* (*nicht Schmuck*)]. Pecuniarily he does very well; he has many lessons to give, and is sure to make quietly his way."

I have already said that the letters from which the above passages are extracted were written by David in London. If not oftener, he was there at least twice. To his first visit, in 1839, David was no doubt induced by his sister Louise Dulcken, who after her marriage settled in 1828 in London, where she made her first public appearance at one of Ella's *soirées* in the following year, and attracted a large number of pupils, among them Queen Victoria. In Moscheles' diary we read of her: "The piano playing and hearing world got a valuable addition in Madame Dulcken, the highly-gifted and distinguished sister of the Concertmeister Ferdinand David, who removed from Hamburg to London, and could not but be received by all genuine artists and studious amateurs with open arms." Madame Dulcken's brother, too, got an excellent reception on his first visit to this country as well as on a later one. His account of what he played and how he was applauded is interesting enough, but not so interesting as what he says about the musical life in London. "The acquaintance of the Philharmonic orchestra," he writes on April 13, 1839, to Mendelssohn, "I made as an auditor at the last concert, in which I had nothing to do. If they had instead of half a dozen conductors a fellow like you, for whom they could not but have respect, and who would thoroughly drill them for a year or two, they could compete with any orchestra in the world. But, as things are, I must confess that it produces

upon me the effect as of a wonderful organ, on which a tedious player without taste exercises himself. The tone is beautiful, but there is no shading. Further, in all catchy passages they strike in a little beforehand, as if they got extra pay for it. The *sforzandos* are like elephant steps, and *pianissimo* and *fortissimo* they do not know. The basses sound excellently, but the high tuning is a great drawback. The beginning of the trio in the scherzo of the C minor Symphony is, because of their not having even the low G, played an octave higher, which altogether spoils the effect. At the same time the means are extraordinary, and with one-half of them we could be perfectly content at Leipzig. The Italians I have not yet heard, but I shall go one of these days. If only it will amuse me! More I do not ask. The available male and female singers of the English race are not first-class. A Miss Birch is the best: she has a delicious voice, but sings sometimes too sharp. All the others are mediocre, especially the men. . . . *A propos*, a new degree of success at Paris is *un succès des plus pyramidaux*! which, however, none of the Parisian heroes—such as Batta, Haumann, Artôt, Panofka, and others—have here found in this season. They pass by without leaving a trace, and suffer shipwreck, a beautiful execution notwithstanding (of which the last-mentioned artist cannot be accused), on the rocks of frivolous and even tedious compositions. To my great delight, harmonics and *pizzicato* are going out of fashion here; the most stupid knows now at last that it is charlatanism, and is glad that he perceives it. To be sure, many a one will lose his principal effects." In a letter dated London, May 4, 1841, David writes to Mendelssohn: "The season is not brilliant; the Philharmonics are empty, and, a few concerts excepted, business seems generally bad. Vieuxtemps has played with success, but has thus far only three engagements, and he too complains. You probably know already that they have murdered your *Song of Praise*; it is awful how careless they always are in the preparation of performances. Yesterday I heard the ninth symphony conducted by Moscheles and—would you believe that he had the double-bass recitative in the last movement played by old Dragonetti alone? That an organ accompaniment was written to the 'stürzt nieder Millionen,' and several passages in the vocal parts quite altered? If Moscheles does this, what is to be expected of others?—At the last concert they played your *Melusine* according to the old version, which was hitherto unknown to me, and thus the overture pleases me much less than in its present form. Moreover, they played in such a lukewarm manner, without light and shade, that I was quite angry. There can be no doubt that a revolution in matters musical is here at hand. From many quarters the proposal has been made to me to settle here. But as long as things are tolerable in Germany, I don't think of it."

The above extracts contain, besides curiosities, matter for rejoicing and serious reflection. Englishmen may, for instance, rejoice that, whatever was the case when David visited this country, at present English singers can easily hold their own beside their Continental brethren and sisters. Englishmen may no less rejoice that compositions are now comparatively very rarely meddled with; nay, they may even rejoice that something like a revolution has taken place since the days David made and noted down his observations. On the other hand, the remarks about conductors and insufficient rehearsing could have been made in the ninth as well as in the fourth and fifth decades of our century, and consequently deserve to be pondered on.

In conclusion, we wish Herr Eckardt's pleasant book all success.

## THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 149.)

## VOL. I.\*

It appears to be a favourite method with all biographers of, and writers on, Bach to treat their subject by division into epochs, and refer in detail to the Arnstadt, Mühlhausen, Weimar, Cöthen, and Leipzig periods, both as regards incidents of life and musical creations. If the organ compositions could be dealt with in a similar manner, and strict chronological order maintained, an edition of the highest interest would be the result, for therein would be seen the gradual development of the composer's genius, and a stately musical edifice, from deep foundations to "cloud-capped towers" would be presented to the student's mind. But all authorities down to, and including the latest, Spitta, show that this is impossible. Hence we find no two editions of the organ works preserving the same order of succession in the pieces, nor, indeed, uniformity of opinion as to what are or are not, strictly speaking, organ pieces at all. There is not wanting evidence that this or that composition can be assigned with something like certainty to a particular period; and Dr. Rust (in his minute and elaborate preface to Vol. XV. of the Bach-Gesellschaft publication—to be referred to again) indicates how a correct judgment may be arrived at as to the essential character of a composition, whether for organ or clavier (clavichord), if one is not too easily led astray by the existence of a part for the pedals. To take for examples the six sonatas and the four concertos (Peters, Vols. I. and VIII.), on this point Spitta truly says:—"In his organ music proper, Bach turned to account much of his chamber music. But he took care not to transfer the forms without alteration, and in their entirety. We possess neither genuine organ sonatas by him nor organ concertos" (III., p. 212). As to the various editions, that of Peters will be dealt with as each number in Mr. Best's arrangement comes under notice; and with reference to the publications of the Bach-Gesellschaft, it is only necessary here to state that some of the choral-preludes being included in the "Clavierübung," Part III., they appear with the other works appertaining to that book, in the third volume. The fifteenth year's issue comprises the six sonatas (or trios), three collections, each of six preludes and fugues, three toccatas, and the passacaglia. The twenty-fifth year brought forward the "little organ-book," the "Schübler" chorales (six), and eighteen of the "great" choral-preludes, including Bach's last composition, his "Swan's song," the elaboration of the organ chorale, "Wenn wir in höchsten Nöthen sein," undertaken, when blind, by the help of his pupil Altnikol. All these, with many additional ones, will be found in Peters (Organ Works, Vols. V. to VII.). From this it will be seen that the Bach-Gesellschaft has not by any means finished with the organ music of the master; and possibly some of the minor pieces may not appear at all, as a passage in the preface to Vol. XV. seems to hint at.

In the reviewing columns of this journal some of the

special features of Mr. Best's editing have been named. These may here be briefly summarised. To speak of the beauty of the engraving and general get-up of anything bearing the imprint of Augener and Co. would indeed be superfluous; but one point, even here, is noticeable. On opening the volumes of Bach's Organ Works, the first thing to strike the eye is the size of the note "heads," which, as the books lie upon the table, seems unnecessarily large. But place a copy side by side with ordinary organ music on the desk of a "three-decker," and it will be seen that attention has been bestowed upon a point of really great importance, although one too often overlooked. The notes stand out at that distance so clearly that to a player of average eyesight a misreading ought to be an impossibility. Then come indications of *tempo*, both verbal and metronomic; assistance to the performer in matters of fingering and pedaling; elucidations, in foot-notes, of the old *agrèments*, or *Manieren*, so little understood, apparently, in the present day; and, lastly, and even more important than all, from a "past master" in the art, a guide as to the proper registering, or combination of stops, to be adopted in each piece. As Dr. Rust has pointed out, Bach used the expression *Organo pleno* in the sense that "full orchestra" is understood to bear to-day. There is sufficient internal evidence in the works themselves to show that Bach fully appreciated and employed every effect of variety the organ could yield; and learned commentators like Rust and Spitta have added to our information in this direction. This, however, is not the place for details on the subject; and the reader is referred to some able papers on "Bach's Organ Compositions and their Treatment" in THE MONTHLY MUSICAL RECORD for 1881 (pp. 185, 208, 226), which may be read with profit while examining Mr. Best's exposition.

Further, the text has been subjected to thorough revision, the editor going the length of reducing the whole to manuscript, in order to render the design of each work conspicuously plain to the student; and the left-hand part, in particular, has been the object of painstaking attention, the full extent of which will only be apparent to the practised executant, who knows but too well how the "inner parts" are inextricably jumbled together even by composers themselves, to say nothing of the doings of untrained copyists and transcribers. Of this revision, some details, to avoid repetition, can be dealt with in a general manner before entering upon the special points in each number. First come matters of simple notation. Mr. Best clears off redundant notes, accidentals, double stems, and the like, thus greatly facilitating the work of the student while nowise interfering with the integrity of the text. For instance, in the second bar of Prelude No. 1, a semibreve in the upper part takes the place of two bound minims, and elsewhere a dotted note is inserted instead of two notes united by a tie. These examples will suffice to illustrate the principle adopted. Organists familiar with Peters' edition will readily recall to mind cases of superfluous accidentals, which, perhaps originating in extreme care for accuracy, are at times irritating to the performer. These are expunged. Next, as to the separate stems to the notes. When pure part-writing is succeeded by passages in full harmony, with free doubling, it is simply pedantic to adhere to the old style of printing. For an example—too long to quote here—let the reader look at Peters' edition of the Fugue in D, Vol. IV., p. 23, where the theme, in the pedal, is accompanied by chords in three parts for each hand. There is a perfect forest of stems; then compare it with Best, Vol. I., p. 37, and the effect upon the eye is remarkable. The most exasperating instance, however, occurs in the Prelude in F minor,

\* Augener & Co.'s Edition, No. 9801.



Peters, Vol. II., p. 31, where the part-writing is interrupted in this manner :—



Rust, more "thorough," gives five stems to the upper chord, making ten without that of the pedal note! There is perhaps no blame to be attached to these editors for their *facsimile* work, but it is time for practical musicians to have done with such absurdities of notation. Then the passages in semiquavers and shorter notes are grouped more rhythmically than in the old editions. Such a passage, in the Fugue in G minor, is thus given in Peters' edition (vol. iii., p. 53):—



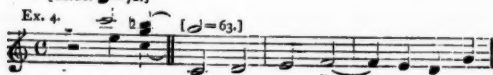
Mr. Best gives it in this form (vol. i., p. 20):—



This may seem a very small matter, but it is certainly of importance in reading music. Other details are: the use of slurs for phrasing purposes; the clear indication, by the placing of rests, as to which voice or part enters or is silent; the omission of doubtful "graces," and appearance of some not found in Peters; and, finally, innovations in the division for the two hands of the rapid *cadenza* passages, examples of which will be found in the work above quoted on pp. 10, 11, and 21 (Best), with which may be compared Peters, pp. 48, 49, and 54. Keyboard experts will know best how to appreciate these minute particulars, so carefully adjusted by one admittedly *facile princeps* among executants. And now, leaving the general for the specific, I will proceed to point out the different readings that occur in the new edition. But, lest I might appear to pose as an authority, let me at once disavow any such pretension, and confess that it has never been my privilege to touch the precious autographs, or inspect the musical glories of the Royal Library, Berlin. I have, however, carefully compared the three editions so often mentioned, and found some points of interest which will now be placed before the reader.

The first volume of the edition under notice contains six Preludes and Fugues. Subjoined is a thematic extract of No. 1, in C major :—

[M.M. ♩ = 72.]



This will be found in vol. ii. of the Peters' edition (No. 1), and in the fifteenth volume of the B-G (No. 15), bearing out the remarks made above as to the want of uniformity in the order of presentation in the various publications. This was one of the twelve preludes and fugues known to Forkel, and he gives the themes; but the prelude, as quoted by him, was an earlier form, of twenty-five bars only, and is given in Peters as a *variante* at the end of the preface. It also forms one of those known as the six great preludes and fugues collected, as Spitta surmises, by Bach himself into one work. From the watermark on the paper, the same authority dates the composition about the year 1730, during the Leipzig period; but evidence of an earlier time was afforded by a middle section between the prelude and fugue (afterwards abolished), pointing to an idea of attempting the concerto form of the Italian school. But I must not dwell upon these tempting historical details. It only remains to mention the authorities upon which the various editions are based. Dr. Griepenkerl's was the result of a careful collation of an early copy with the autograph in the possession of Moscheles; Dr. Rust further compared this with one belonging to Consul Clauss of Leipzig, both editors presumably consulting the Berlin MSS. The points of difference are numerous, but not of great importance. Mr. Best's text adheres more closely to that of Rust than that of Griepenkerl, but occasionally differs from both. As the Peters' edition is most accessible to the English student, I shall employ that for the purposes of comparison, mentioning only the deviations from the B-G publication as they occur. In the first bar of the prelude, the *e* is a minim in Peters, evidently wrong, as it adds to the number of "parts." In Best, p. 2, line 3, bar 3, middle staff, the *c* is a crotchet, in the others a quaver; and in the next bar the quaver stem is removed from the first note of the second group (Peters, p. 3, l. 2, b. 2, top staff); on p. 3, l. 2, b. 3, middle, a *b* flat is inserted between the *c* and *a*, the first two notes being semiquavers (Peters, p. 3, l. 3, b. 5); and in the next bar the notes *d*, *e*, fill up the chords in the treble. The principal variation is at the close, in the top staff, and its quotation will illustrate several points already mentioned.



In the fugue, Dr. Rust inserts the old grace called the *Schleifer*, which it is scarcely necessary to inform the musical reader consists of two or three short notes to fill up a melodic interval of a fourth or fifth. It occurs in Bach's clavier music (the second *menuet* of the *Suite Française*, No. 1, for instance), but I have never before noticed it in the organ works. To those curious to try its effect on the organ, it is sufficient to mention that it occurs in p. 4, l. 2, between the last notes *a*, *d*, b. 9, highest part, and, similarly, p. 5, l. 2, b. 7. In Best, p. 5, l. 1, b. 8, the pedal note is a minim, in the other two it is prolonged



into the next bar as a semibreve and tied minim; on p. 6, l. 1, b. 3, top stave, the *f* is a minim followed by a crotchet rest, in the others the note is dotted. The former reading is preferable, as the same arrangement precedes and follows. These two different readings will be found in Best, p. 5, l. 2, b. 9, and p. 7, l. 3, b. 5; in Peters, p. 5, l. 1, b. 6, and p. 6, l. 2, b. 4, both occurring in the middle stave, the latter being alike in Peters and the B—G.



STEPHEN S. STRATTON.

(To be continued.)

[There is a misprint in the former article, p. 148, 3rd line from bottom. The date should be 1799.]

## HARMONY: ITS THEORY AND PRACTICE.

THIS is the title of a work by Mr. Ebenezer Prout, which will appear about the 10th of September. As the treatise will, it is believed, contain some novel features, our readers will probably be interested to learn something about the plan of the volume. We therefore give Mr. Prout's Preface *in extenso* :—

So large a number of works on Harmony already exists, that the publication of a new treatise on the subject seems to call for explanation, if not for apology. The present volume is the outcome of many years' experience in teaching the theory of music, and the author hopes that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance.

Most intelligent students of harmony have at times been perplexed by their inability to reconcile passages they have found in the works of the great masters with the rules given in the text-books. If they ask the help of their teacher in their difficulty, they are probably told, "Bach is wrong," or "Beethoven is wrong," or, at best, "This is a licence." No doubt examples of very free part-writing may be found in the works of Bach and Beethoven, or even of Haydn and Mozart; several such are noted and explained in the present work. But the principle must surely be wrong which places the rules of an early stage of musical development above the inspirations of genius! Haydn, when asked according to what rule he had introduced a certain harmony, replied that "the rules were all his very obedient, humble servants"; and when we find that in our own time Wagner, or Brahms, or Dvůřák, breaks some rule given in old text-books, there is, to say the least, a very strong presumption, not that the composer is wrong, but that the rule needs modifying. In other words, practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and make his rules conform to the practice of the master. It is a significant fact that, even in the most recent developments of the art, nothing has yet been written by any composer of eminence which a sound theoretical system cannot satisfactorily account for; and the objections made by musicians of the old school to the novel harmonic progressions of Wagner are little more than repetitions of the severe criticisms which in the early years of the present century were launched at the works of Beethoven.

It is from this point of view that the present volume has been written. The rules herein given, though in no degree inconsistent with the theoretical system expounded, are founded, not upon that, nor on any other abstract system, but upon the actual practice of the great masters; so that even those musicians who may differ most widely from the author's theoretical views, may still be disposed to admit the force of practical rules supported by the authority of Bach, Beethoven, or Schumann.

The system of theory propounded in the present volume is founded upon the dictum of Helmholtz, quoted in Chapter II. of this work (§ 42), that "the system of Scales, Modes, and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already

changed, and will still further change with the progressive development of humanity." While, therefore, the author follows Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters. Day's derivation of the chords in a key from the tonic, dominant, and supertonic, is adhered to, but in other respects his system is extensively modified, its purely physical basis being entirely abandoned. It will be seen in Chapter II. (§ 44) that by rejecting altogether the eleventh and thirteenth notes of the harmonic series, and taking in their place other notes produced among the secondary harmonics, the chief objection made by the opponents of all scientific derivation of harmony—that two of the most important notes of the scale, the fourth and the sixth, are much out of tune—has been fully met. In the vexed question of the minor tonic chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted.

Truth is many-sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong. No such claim is made for the system herein set forth; but it is hoped that it will at least be found to be intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers.

It has been thought desirable to separate as far as possible the practical from the theoretical portions of this work. The latter are therefore printed in smaller type; and it will be found advisable for beginners, who may take up this work without any previous knowledge of the subject, to omit at least Chapters II. and III., dealing with the Harmonic Series and Key or Tonality, until some considerable progress has been made in the practical part of the volume. The exact point at which the student will do well to return to the omitted portions will depend upon his progress and his general intelligence, and must be left to the discretion of the teacher.

In the practical part of the work an attempt has been made to simplify and to codify the laws. With a view of effecting these objects, many rules now obsolete, and contravened by the daily practice of modern writers, have been altogether omitted, and others have been greatly modified; while the laws affecting the chords, especially the higher discords—the ninths, elevenths, and thirteenths—have been classified, and, it is hoped, materially simplified. It is of the utmost importance that students who wish to master the subject should proceed steadily and deliberately. For example, a proper understanding of the chords of the eleventh will be impossible until the student is quite familiar with the chords of the ninth, which, in their turn must be preceded by the chords of the seventh. The learner's motto must be, "One thing at a time, and that done thoroughly."

In preparing the exercises a special endeavour has been made to render them interesting, as far as possible, from a musical point of view. With this object they are, with a few exceptions, written in the form of short musical sentences, mostly in four-bar rhythm, illustrating the various forms of cadence. To stimulate the pupil's imagination, and to encourage attempts at composition, many exercises are in the form of double chants or hymn tunes. Each bass can, of course, be harmonised in several different positions; and the student's ingenuity will be usefully exercised in trying to write as melodious an upper part as possible for these little pieces.

Not the least interesting and valuable feature of the volume will, it is believed, be found in the illustrative examples, considerably more than 300 in number. These have been selected chiefly, though not exclusively, from the works of the greatest masters, from Bach and Handel down to the present day. Earlier examples are not given, because modern harmony may be said to begin with Bach and Handel. While it has been impossible without exceeding reasonable limits to illustrate *all* the points mentioned, it is hoped that at least no rule of importance has been given without quoting some recognised author in its support. It may at all events be positively said that, had want of space not prevented their quotation, examples might have been found to illustrate every rule laid down in the volume.

It was originally intended to have included in the present work chapters on Cadences, and on Harmonising Melodies. The volume has, however, extended to so much larger dimensions than was at first contemplated, that these chapters, which belong rather to practical composition than to harmony in its strict sense, have been reluctantly omitted. It is intended to follow the present work by a treatise on Composition, in which these and similar subjects will be more appropriately dealt with.

The author desires to acknowledge the valuable assistance he has received in the preparation of his work, first and foremost from his son, Louis B. Prout, to whom he is indebted for a very large number of the illustrative examples, and who has also written many of the exercises. Valuable aid has also been received from the late

Rev. Sir Frederick Ouseley, with whom, down to the time of his lamented death, the author was in frequent correspondence on the subject of this work. To his friend Dr. Charles W. Pearce also, the author must express his thanks for much generous interest and many most useful suggestions, as well as for his kind assistance in revising the proof-sheets of the volume.

It would be unreasonable to expect that the present work will meet with universal approval; but it may at least claim to appeal to teachers and students as an honest attempt to simplify the study of harmony, and to bring it down to date.

### F. COUPERIN.

#### HIS FOUR BOOKS OF HARPSICHORD MUSIC.

By DR. FR. CHRYSANDER.

THERE can be no doubt that Couperin's Clavecin music had achieved a wide circulation long before he collected and printed it in "books." He himself says that he was continually urged to publish these pieces, which he was not able to do earlier on account of his multifarious court duties, several illnesses, and also on account of the slowness of the engravers. A special inducement to print them was afforded by the inevitable faultiness of the copies.

"The novelty and variety of my pieces have secured them a favourable reception with the public," says Couperin in his preface to the first book. But even without his express assurance, we should conclude this from the character of his music. One can hardly now imagine with sufficient vividness how surprising and fascinating the music of young Couperin must have appeared to his contemporaries. Here was a harpsichord player who produced quite new sound effects. Even when his music affected the old style, it was still so different, so characteristic. It was all so completely modern, too, and seemed to reflect the Paris life of the day in all its brilliancy.

For every utterance of this life, for every side of French culture of the period, he found musical expression. This is shown, in the first place, by the representation of actual objects, particular persons, customs, and incidents, and it is this side of his art which particularly strikes the eye of those who make acquaintance with Couperin's harpsichord music. A certain inclination for such musical picturing as is now usually called "Programme-music" began to come into fashion in Couperin's youth, stimulated by the opera which first spread generally over Europe in the last decade of the 17th century. Thus the learned German Cantor Kuhnau composed quite seriously his "Biblical narratives" in the form of sonatas for the harpsichord, and Froberger described in music his experiences of a stormy passage between Calais and Dover.

But all this was far outstripped by Couperin, for he went beyond his contemporaries not only in the multifariousness of the objects he described, but also in the superior self-conscious position which he took as a composer. Not casually, but constantly, and on principle, he made use of this means of artistic production. To this point we have his own testimony, for he says in the remarkable preface to the first book, "*In composing, I have always a particular subject before my eyes.*" Various circumstances suggest to me this and also my titles, concerning the origin of which I may be excused further explanation. Meanwhile, I may flatter myself that these titles, like the pieces to which they refer, are regarded under my fingers as mostly happy portraits, even if they do not come within a long way of the charming originals."

What Couperin here in his true French gallantry

would express refers to living prototypes and particularly to the ladies of the Court whom we may regard as mostly his pupils. But he did not forget the famous ladies of Grecian mythology and ancient history (Diana with her train, Minerva, Terpsichore, Atlanta, Vestals, Amazons, &c.), for these he had every day in the opera the best of models. In more detail, and apparently with more gusto than these antique subjects, did he treat the past events of his own country, rural *fêtes*, grotesque festivities of the old minstrels, which had endured even to Couperin's time, dances of every kind, and the like. It is clear that he always kept his eyes about him, and let slip no subject that could be suggestive to him in any way.

The first three books of his harpsichord music are especially remarkable by their great variety. In the fourth book he narrowed his ground more and more. These four books Couperin produced at his own expense in large folio, publishing them himself, a course which did not assist in their circulation. The engraving of these on copper plates, and the entire get-up, is really superb, these four books affording the finest example of music-printing of their time. They appeared in the years 1713 to 1730 under the following titles:—

1. *Pièces de Clavecin*, composées par Monsieur Couperin. Premier Livre. Paris, 1713.
2. *Second Livre de pièces de Clavecin*, composé par Monsieur Couperin. Paris, 1716—17.
3. *Troisième Livre de pièces de Clavecin*, composé par Monsieur Couperin. Paris, 1722.
4. *Quatrième Livre de pièces de Clavecin* par Monsieur Couperin. Paris, 1730.

Differing from most of the composers of the time Couperin does not write "Suites," but connects his pieces in larger groups, called "Ordres." This name was more convenient, as it allowed him not only to make use of the suite form where desirable, but also to class together all possible kinds of free forms. How multifarious and varied he could be in these Orders of his the example will make evident. The fourth "Ordre" of the first Book consists of four, or, properly, seven movements:—

La marche des gris-vêtu—Les Bacchanales, première partie: enjouements Bacchiques; seconde partie: tendresses Bacchiques; troisième partie: fureurs Bacchiques—La Pateline—Le reveille-matin.

The fifth Order, on the other hand, has no less than 14 movements:—

La Logivière, Allemande—Première Courante—Seconde Courante—La Dangereuse, Sarabande—Gigue—La tendre Fanchon, Rondeau—La Badine, Rondeau—La Bandoline, Rondeau—La Flore—L'Angélique, Rondeau—La Villers—Les Vendangeuses, Rondeau—Les Agréments—Les Ondes, Rondeau.

In this latter group the framework of the suite can be easily perceived, whilst in the fourth order there is no trace of it, but all is arranged according to individual fancy. But even where Couperin adopted the elements of the suite, he never produced genuine suites; in the government of his kingdom he is usually arbitrary and unpremeditated.

It follows from this that Couperin has contributed nothing to the development of that principal musical form of his period, the suite. The great merits in this department which may fairly be ascribed to him have therefore another origin. It was not the cyclic form which was continued and used in a restricted way by Couperin—for his "Ordres" were at the best but transiently imitated,

and never stood as recognised forms of composition—but his constructive powers showed themselves entirely in the single movements. Couperin's Allemandes, Courantes, Sarabandes, Giges, Menuets, and single pieces in general, are in the form of all examples of their species, and for this reason had a far more decided influence on the productions of young composers than any such movements that had gone before. Add to this the melodic contents, the wealth of fine ideas, and a complete suitability to the instrument such as had not been known up to that time, and the profound and singular influence which he exercised upon his period may be well understood.

With all this, the merit which Couperin earned as an improver of musical form is not yet satisfactorily explained. Amongst all the forms which he absolutely commanded, one especial one stands out far above the others, and may easily be recognised as the composer's favourite. This is the RONDEAU. In the first book it appears 13 times, in the second 16, in the third 12, and in the fourth 5 times. He has used this form, then, no less than forty-six times. But besides the large number, more important is the circumstance that these rondo pieces are of greater scope than any of the other movements.

That Couperin chose this rondo form as the centre of his cosmos, and employed on it a quite unusual measure of art and industry, is not surprising; for it was just the elements of this form which were most richly afforded him by his associates. The operas of his idolised Lully are full of such suggestions. Many of the instrumental movements which in the music-dramas of this equally fruitful and original composer abound, and are expressly designated as "Rondeaux," needed only to be enlarged by Couperin and provided with several "couplets" in order to comprise what we must regard as *his* rondeau. The Songs of Lully, too, are full of such movements. In *Atys* (pp. 29–45 of the printed score) he has two whole scenes (Act I., Sc. ii. and iii.) related half to the rondo, half to the *da capo* form, and so it often happens as it did in that time, when the broader aria with *da capo* was still in its infancy, while the rondo was a universally welcomed form of musical expression, until it was superseded by the *da capo* aria. A splendid song-rondo with varying measure may be found in Handel's opera *Orlando* (printed in my edition of Handel's works, Vol. 82, pp. 67–72). For a Frenchman, however, the rondo had a special attraction through the fact of its being in old times the national form of music in which singing and playing could find their best exercise. We now understand well how Couperin was led to choose this form so predominantly, and to give it a development till then never attained. The names of "Rondo" and "Couperin" will remain for ever associated in musical history.

It would lead me too far were I to indicate here in detail Couperin's influence upon each of his contemporaries. But in order to give the reader a mere glimpse of his power in this direction, there is given as a musical supplement to the present number that charming piece which Couperin published in his third Book (pp. 320–1 of the present edition) under the designation of "L'Artiste." And certainly this was done because Handel composed upon the same theme the "Courante" which in his fifth Suite immediately precedes the so-called "Harmonious Blacksmith" (see his Works, II., p. 35). Every one knows that Handel's Courante is beautiful, but, nevertheless, if anybody gives the preference to Couperin's piece, I for one shall not oppose it. No higher praise can be imagined for the excellent, but till now so neglected French master, than the possibility of a comparison with Handel, and in some instances a comparison in Couperin's favour.

Couperin's music is perfect harpsichord music, which brings into play all the delicacies and peculiarities of the instrument, and which also requires the same instrument for its proper display. Upon the modern piano it can never be fitly reproduced. Those who wish to thoroughly enjoy its performance must therefore return to the clavecin or harpsichord.

Now, it is very remarkable that Couperin, in spite of this familiarity of his art with the instrument used in his day, yet expressed a longing for some different one. He says in the preface to his first Book: "The clavecin is perfect as regards scope and brilliance, but one can neither increase nor diminish the tone on it (*cresc.* and *decresc.*). My thanks would therefore be due to any one who through skill and taste would be enabled (in this respect) to improve its expression." This was written in the year 1713, when Cristofori in Florence had already invented the pianoforte. There is no information as to whether Couperin in after years became actually acquainted with the new instrument.

The foregoing paper on François Couperin lacks for its completion a reference to the Harpsichord School which, under the title of "L'Art de toucher le Clavecin," he published in 1716, a highly instructive and lastingly valuable work, to which, under the designation "Méthode," he often refers in his harpsichord music. This, the first real Clavier-school printed, is only here left unmentioned because I propose dealing with it in conjunction with Alessandro Scarlatti's Harpsichord School in a special article.

#### OUR MUSIC PAGES.

THIS month's Music Pages bring Couperin's "Les Moissonneurs," Rondeau, and "L'Artiste." We refer our readers to the Couperin articles which appeared in Nos. 218 to 222, and the present number (pp. 174 and 175) of the MONTHLY MUSICAL RECORD.

### Foreign Correspondence.

#### MUSIC IN VIENNA.

August, 1889.

MUSIC being, at this season very properly, almost exclusively made to do duty, in its lighter *genre*, as an adjunct to social enjoyments at our innumerable open-air restaurants in and round the merry Kaiserstadt, a "general pause" must supersede my customary notices upon operatic and concert performances.

Meantime, Herr Wilhelm Jahn, the excellent Director of our Imperial Opera, so far from resting upon his oars, has been ransacking Germany from east to west, and north to south, for a suitable substitute for the attractive but recalcitrant Theodor Reichmann; out of twenty-two baritones whom he has heard, three having been asked to sing as "guests" during August next, to wit: Herr Neidl, of the Mannheim, Herr Ritter, of the Hamburg opera—both Austrians by birth—and Herr Carl Meyer, whom you had opportunities to admire in London during this and last season. But just as in politics despots and radicals will at times coalesce for superior reasons, a *rapprochement* between the disciplinarian directorate of the Imperial Opera and the above-named unruly vocalist seems, on his promise of better behaviour for the future, after all not altogether out of the question for the benefit of both



parties, since on the one hand the pet of our public can be ill spared; on the other, Herr Reichmann loses both prestige and money by his exclusion from the Imperial stage, both as a regular member and as a "guest." Who will take the first step remains to be seen. In the first instance he is said to have concluded a very lucrative contract with Director Stanton of New York. Other acquisitions are the excellent bass, Herr Carl Grengg of the Leipzig stage, and Fräulein Louise von Ehrenstein of Berlin has likewise been invited to try her luck on our boards in youthful dramatic parts; whilst Fräulein Henriette Standthartner has already appeared very successfully as the Page in the *Huguenots* and Ännchen in the *Freischütz*. On the other hand, Fräulein Minna Walter, daughter of the famous tenor Gustav Walter, is reported to enter into a matrimonial contract with a wealthy landowner in Styria.

Sigrid Arnoldson has created quite a sensation at the German Theatre of Prague, being freely compared with Patti both in the *timbre* of her voice, brilliancy of execution, and unaffected style of acting. The captivating Swedish *prima donna* has signed a splendid engagement with Director Mahler for Budapest. A new symphony in B minor, by Joseph Rebeck—his *début* as a symphonic composer in the pleasant Bohemian capital—has likewise produced a most favourable impression, it being described as one of the best symphonic works of Slav origin—clear in design, according to the classic rules, but modern in idea and orchestral colouring after the manner of Wagner and Goldmark—which has been brought out for many years past.

To convey an idea of the extraordinary activity displayed even by our provincial towns, which puts to shame many a European capital, I may mention that the German Opera of the same city of Prague contemplates the production of the following important novelties for next winter: *Eddystone*, by Adolf Wallnöfer, the tenore robusto at that house; *Emerich Fortunat*, by E. N. von Reznicek, composer of the *Jungfrau von Orleans* and *Satanella*; the successful *Tempelherren*, by Litloff; *Cordelia*, by Solowjew, recently performed at St. Petersburg; *Die Kinder der Haide*, by Rubinstein; *Otto der Schütz*, by Max Josef Beer; *Kapitän Wilson (The Yeomen of the Guard)*, by Arthur Sullivan, &c.; whilst the "Richard Wagner" Theatre promises performances of *Die Feen*, *Die Drei Pintos*, *Barbier von Bagdad*, &c. in Berlin, likewise during next winter, to be followed by performances in Spain, Portugal, and South America in spring! Of the important musical doings at Graz I spoke in my last; but even the town of Hermannstadt in Transylvania records performances of important works by Händel, Mozart, Weber, Schubert, Spohr, Wagner, Liszt, Robert Franz, Reinecke, Grieg, Brahms, Alb. Becker, Bargiel, Wurst, Robert Fuchs, &c.

The well-known composer, Millöcker, is just putting the finishing touches to a new operetta, *Poor Jonathan*, to be brought out at the theatre "an der Wien" during next season.

According to most flattering reports in the Leipzig press, the sixteen-year-old violinist, Hermann von Roner, pupil of Joachim, seems to have inherited much of his musical gifts and enthusiasm from his grandfather, Joseph Baron von Spaun (whom, by the way, I frequently met in the forties), the great Franz Schubert's most intimate friend.

Another Austrian, the Prussian operatic court-singer Franz Krollop, has been presented with a large photographic portrait of the German Emperor by order of His Majesty in recognition of his many years' services. The ceremony took place on the occasion of the 100th repre-

sentation of Mozart's *Nozze di Figaro* at the Berlin Opera.

The Emperor Francis Joseph has purchased a most rare musical manuscript for presentation to the library at Innsbruck, namely, a collection of songs of the Tyrolean minstrel Oswald von Wolkenstein, born in 1307 at the castle of that name. This famous *Minnesänger* had, as a knight-errant, traversed Europe and portions of the East, leaving to posterity an important collection of love and drinking songs in three MS. volumes, the most valuable of which being the one just acquired by the Austrian Emperor from the family of Count Wolkenstein, dated 1383, and containing, besides several portraits of the author, the notation of eighty-eight songs. The Innsbruck library possesses already one of the above mentioned volumes dated 1444, the third, dated 1425, belonging to the Imperial Library here.

*A propos* of ancient Tyrolean poets, the monument, executed by the sculptor Natter, in remembrance of "Herrn Walthers von der Vogelweide," will be unveiled at Bozen on the 15th September next, when festive celebrations on a large scale, and national in character, are promised.

Indeed the Austrians, who had hitherto preferred to enshrine the memory of their great musicians within their hearts—no doubt the best of all monuments—have of late years taken a start in their celebration also by statues and tablets. Thus, by resolution of the municipality of Oberdöbling near Vienna, an inscription is to be affixed to No. 214, Gymnasium-Strasse as follows: "In this house Lanner (the great waltz composer) lived, and here he died on 14th April, 1843"; and a stone will be placed near the "Binderhaus" bearing these words: "Here stood the house in which Ludwig Beethoven composed his *Eroica* in 1803." A Beethoven-festival pamphlet will also be published next autumn.

Musical visitors to this charming city will be interested to learn that Herr Nicolaus Österlein, the energetic Director of the "Richard Wagner" Museum here, has, besides numerous literary and pictorial objects, acquired the magnificent marble bust of the great composer, executed by Professor Zumbusch in 1865 for King Ludwig II. of Bavaria, which, enshrined in a case made specially for the purpose, used to accompany the enthusiastic patron of Wagner's genius on his excursions and travels. Herr Österlein is busily engaged with the third volume of his great Wagner catalogue—having completed the most difficult and voluminous section, which includes the entire *Parsifal* literature gathered from every possible source, books, pamphlets, newspapers, &c., from 1882 to the present date.

The death from old age is to be recorded of Eduard Stolz, the first conductor of Wagner's *Tannhäuser* here (at the Josefstadt Theatre), subsequently conductor and teacher of singing at Graz, amongst others of Fräulein Hofmann, now the wife of Archduke Henry; and, lastly, ditto at Prague, where Fräulein Loisinger, recently married to Prince Battenberg, was among his pupils, and where he died. Stolz was conductor here at the Ring Theatre until its memorable destruction by fire.

#### THE FOURTH MUSICAL FESTIVAL AT KIEL.

FOR some years past Schleswig-Holstein has been counted among those States which periodically, though at somewhat long intervals, hold musical festivals. The first Holstein festival was conducted by Joachim in 1875, the two following by Reinecke (himself a native of Holstein), and the fourth this year by Herren Musikdirector Stange

of Kiel and Professor Wüllner of Cologne. Though Herr Stange is little known outside his native town, he is nevertheless a good musician, and as he conducted with conscientious care all the preliminary rehearsals for the festival, it is hard to understand why the sole direction was not entrusted to him, especially as the second conductor, Herr Wüllner, is hardly known in Schleswig-Holstein. Now-a-days it is the bounden duty of the smaller towns to arrange for musical festivals, without which their inhabitants would seldom have opportunities of hearing the great classical masterpieces adequately rendered. The fact that the "Mittelrheinische Musikfeste" have lost so much of their once pre-eminent importance is doubtless owing to the establishment of subscription concerts at Cologne, Düsseldorf, and Aachen, where performances similar to those of the "Musikfeste," and in the very same rooms, are given with ample artistic means. Such festivals, therefore, as those of Schleswig-Holstein, Schlesien, Mecklenburg, &c., deserve the heartiest approval and support.

At Kiel the programme on the first day opened with the second symphony of Brahms (in D major). This was succeeded by Handel's *Israel in Egypt*. We think it would have been just as well to have chosen a symphony by Haydn, Mozart, Mendelssohn, Schumann, or Schubert, as the one by Brahms. But it cannot be denied that it is the fashion now-a-days to "push" the works of Berlioz, Liszt, Brahms, &c., in places where Haydn and Mozart are hardly cultivated at all. It is not astonishing, therefore, that the symphony of Brahms only met with a cool reception from the Schleswig-Holstein public, who seemed in anything but a festive disposition at the end of it. The committee, it is to be hoped, will profit by this experience, and learn to consider it their duty not to indulge personal sympathies, but rather to cultivate the taste of the certainly not over-musical public of Holstein—"Holsatia non cantat"—by systematically directing their attention to our great classical musicians. The execution of the symphony, conducted by Wüllner, was on the whole satisfactory; the orchestra, consisting of nearly 100 sterling artists, played with admirable *ensemble*. With respect to the interpretation, we are afraid we hardly caught the meaning of Wüllner. He is not an *ideal* conductor—who subordinates himself to the composer and his work—but rather flaunts his own individuality in our faces, and makes mere outward show his chief aim.

The principal honours of the first day certainly fell to the chorus, 500 strong, selected from Kiel, Flensburg, Altona, Lübeck, Schleswig, Rendsburg, Ratzeburg, &c.

As the concert-room contains no organ, the additional accompaniments of Lindpainter, which are not at all elegant, had been chosen. We noticed many unjustifiable changes and omissions, for which we suppose Lindpainter's version is responsible; such as, for instance, the incorporation of the "Hallelujah" air from *Esther*. The interpretation of Herr Musikdirector Stange was thoroughly good.

Occasional defects of intonation can hardly be blamed upon the conductor, and it must be said to his credit that he did not mar the grandeur of Handel's sublime choruses by an affected exaggeration of the *nuances*—a mannerism now very much in vogue. The vocalists engaged were Fräulein Pia von Sicherer, Frau Joachim, Herr Dierich, and Herr Lissmann, who performed their tasks in a praiseworthy manner throughout.

On the second day all the performances were conducted by Herr Wüllner. His best effort was the direction of Bach's cantata "Nun ist das Heil und die Kraft," for double-chorus and orchestra. Bach will not bear any

addition of a conductor's own personality. The cantata was followed by Schumann's charming *Genoveva* overture, which was rather drily played.

Herr Lissmann then delighted the audience by his singing of the so-called "Jagd-Arie," from *The Seasons*. This song, when detached from the context, doubtless loses much of its proper effect, and one might presume that this air, and the Mozart concerto which followed it, were merely introduced for the sake of having the names of Haydn and Mozart in the programme.

Herr Isidor Seiss, of Cologne, played the pianoforte part in the concerto. Herr Seiss is a very eminent pianist, but he is far more at home in music of a "virtuoso" type than in that of Mozart, which demands for its proper rendering a congeniality of feeling and other artistic qualities which Herr Seiss does not possess. There is a curiously wide-spread fallacy that Mozart's works demand a certain coolness and reserve. On the contrary, they want the utmost warmth of tone, with brilliancy and spirit in the passages; they likewise present wide scope for the imagination and poetic feeling of the player, as Mozart marked the *nuances* somewhat sparingly in his concertos. It is for this reason, perhaps, that we so seldom hear a concerto of Mozart's played as it ought to be, and Herr Seiss's rendering, though much applauded, cannot be considered satisfactory. Frau Joachim gave a superlatively beautiful interpretation of the "Furienscene" from Gluck's *Orpheus*, though we could not help noticing that time has told upon her voice. Chorus and orchestra gave good support in this piece. We have yet to mention a performance of the *Tannhäuser* overture, the choice of which for a musical festival seems strange enough, since opportunities of hearing it come well-nigh every day. But it appears that it is a favourite show-piece of Herr Wüllner's, and it was certainly exceedingly well played. Beethoven's Ninth Symphony seems to be a stock-piece at these festivals. It has been performed at all four. On the present occasion, it was, on the whole, well played, though the wilful eccentricities of the conductor were somewhat disturbing. He seemed quite to revel in them—for instance, in the very marked differences of tempo in the Scherzo. The chorus parts were well sustained, and the solo-quartet (Fräulein Sicherer, Frau Joachim, Herren Dierich and Lissmann) proved quite unexceptionable. However commendable it may be to include the Ninth Symphony in the programme, it surely seems rather one-sided and exclusive to *always* have it at a festival which only lasts two days. The Third, Fifth, and Seventh Symphonies of Beethoven, and many other symphonies, equally deserve to be brought before the public, and rendered with the most perfect means at command.

## Reviews.

*Umoristiche* (Humoresken) for the piano. Op. 67, Book II. By E. DEL VALLE DE PAZ. (Edition No. 6,120b; net, 1s.) London: Augener & Co.

THE new book of pianoforte pieces by Del Valle de Paz shows the composer's well-known qualities. His amiable characteristics manifest themselves no less in the whimsical *Allegretto melanconico* than in the piquant, coquettish waltz, and in the *Allegro con spirito* which concludes the book. We are always sure of finding in Del Valle de Paz's compositions elegance of form and contents.

*Bal champêtre.* Suite de danses pour piano. Op. 19, Nos. 4, 5, 6. Par EDUARD POTJES. London: Augener & Co.

Nos. 4, 5, and 6 of this Suite de Danses are, like their predecessors, easy and pretty drawing-room pieces. The mazurka, polka, and galop, cannot but charm by their liveliness and gracefulness the lovers of this class of music.

*Andante* du 8me Quatuor par MOZART. Arrangé par FR. HERMANN pour deux violons et piano. (Edition No. 5,330g; net, 1s.)

*Barcarolle* pour deux violons et piano. Par FR. HERMANN. (Edition No. 5,330h; net, 1s.) London: Augener & Co.

THE Editor in adding Professor Hermann's Barcarolle to the Morceaux d'Ensemble has enriched the series by a pleasing piece, of which, on other occasions, we have spoken with commendation. Of his talent for composition Friedrich Hermann has given many proofs; for his knowledge of the violin speaks a life's experience and work. And what shall we say of Mozart's Andante?

*Album* pour le violoncelle et piano. Par E. DEL VALLE DE PAZ. (Edition No. 7,674; net, 2s.) London: Augener & Co.

THIS album contains, effectively arranged for violoncello and piano, pieces taken from various of Valle de Paz's works for piano alone, which on their first appearance were discussed in the MONTHLY MUSICAL RECORD, and since then have become favourites with a multitude of players and hearers. They are (1) *Violette Blanche* (Op. 23, No. 3); (2) *Serenatella* (Op. 66, No. 3); (3) *Larghetto alla Siciliana* (Op. 44, No. 5); (4) *Albumbblatt* (Op. 68, No. 3); (5) *Arietta* (Op. 71, No. 2); (6) *Serenatella* (Op. 66, No. 6); and (7) *Lied* (Op. 36, No. 3).

*The Vale of Flowers.* A Pastoral Idyl for female voices, soli and chorus, with pianoforte accompaniment. The words by EDWARD OXENFORD, and the music by PERCY GODFREY. (Edition No. 9,089; net, 2s.) London: Augener & Co.

MR. GODFREY writes with a smooth pen; his music is light and lively. No difficulties of execution or comprehension are anywhere to be found in it; and performers and hearers can enjoy its prettiness without effort. A bright introduction and chorus ("Awake, awake, the dawn is here!") opens the work. Then comes a flowingly melodious song ("Bright jewels of the glade and lea"). The third number is a spirited trio ("Who will come with me?"); and the following numbers are respectively a chorus ("The sun is high"), a recitative and quartet ("This is the spot whereon the promised bride," and "Sleep, for now the sun is sinking"), a recitative and song ("Rest, rest awhile," and "Rest, the golden sun in heaven"), a chorus ("The shrine with flowers"), and a finale ("Away, away from the vale")—each and all pleasing in their various ways. The literature for female voices receives in Godfrey's Pastoral Idyl an addition which will be welcomed by those for whom it is written.

*Songs:* "Autumn Triolets" and "My Confidences," by ALBERT RENAUD; "Better to Know," by H. KREUZ;

"True Heart," by W. H. SQUIRE; and "O Maiden dear Maiden," by WALTER STEAD. London: Augener & Co.

THESE songs are, without exception, good, but in kind and character they differ greatly from each other. In M. Renaud's songs we are especially struck by French piquancy, grace, and finish; the most prominent qualities of the other songs are English simplicity and straightforwardness. We leave it to the readers to differentiate them farther.

*Songs of the Year.* Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. (Edition No. 4,126h; net, 4s.) London: Augener & Co.

THE course of the publication of this work keeps pace with the course of the year. This month we are presented with the eighth number of the series, *August*. The composition consists of a first and third section (with a characteristic accompaniment) in F major, and a middle section in A flat major. The poem is entitled *With the Stream*; and having said this, it is hardly necessary to add that the imitation of the gliding and waving of the waters furnishes the characteristic element of the accompaniment. The gait of the voice parts is leisurely, the nature of the middle section being well indicated by the underlying words: "Drifting, drifting, thither, thither, with the waters as they flow, Listening to their dulcet music as it whispers soft and low," &c.

*Ho! 'tis a Sunny Morning,* Hungarian Dance. By F. SCHUBERT. Arranged for two female voices. (Edition No. 4,027; net, 3d.) London: Augener & Co.

THIS is one of the excellent series entitled Vocal Dance Tunes, and numbers with the best among them. As to the Hungarian dance from the *Moments Musicaux*, that piquant, pretty piece, we know and love it all of us. And with this our say is said.

*The Emigrants.* A two-part chorus for female voices, with pianoforte accompaniment. By H. HEALE. (Edition No. 4,008a; net, 3d.) London: Augener & Co.

POPULAR melody and strong rhythm are the most striking features of *The Emigrants*, which is a very brisk composition.

#### RECEIVED FOR REVIEW.

FROM:—AUGENER & Co.: (G. P. Moore), "Intermezzo all' Ongarese," Piano.—BEAL & Co.: (G. P. Moore), "Two National Dances," Piano.—BOOSEY & Co.: (Lady Macdonald), "After all these years," Song.—BREITKOPF & HÄRTTEL: (G. P. Moore), "Concertstück," Piano.—CHURCH BOOK DEPOT: (Thomas W. Staniforth), "Te Deum Laudamus," Anthem.—CURWEN & SONS: (A. Foote), "The Skipper's Daughter," Cantata. W. DAWSON: (W. Dawson), "Impromptu Valse," Piano.—E. DONAJOWSKI: (C. Vincent), "A year's study at the Piano," The first principles of music.—E. DREW: (Ed. Wright), "The Old Album," Song.—DUFF & STEWART: (W. Brooks), "Maytide," Piano.—FORSYTH BROS.: (F. Cameron), "Minerva Valse," Piano; (R. E. Coules), "La Rose Celeste," Piano; (S. Dean Grimson), "Technical Studies," Violin; (C. Gurlitt), "Klänge aus Norden," "Knospen, Nos. 1 and 2," Piano; (E. Harraden), "Song Fancies for Children," Songs; (R. E. Dawson), "The Ensign of our Home," Song; "Juanita," "Waltzes," Piano; (O. Sonderrmann), "Gavotte," Piano; (J. Wrigley), "Allegro de Concert," "Nocturne," "Tarantelle," Piano.—J. GUTMAN: (A. Ashton), "Op. 39," Piano.—HART & Co.: (Torriano), "Re-united," Song.—J. HEYWOOD: (W. Spark), "Immanuel," "Orchestral Parts,"—HUTCHINGS & ROMER: (G. L. Evans), "To Daffodills," Song.—LONDON MUSIC PUBLISHING COMPANY: (E.



## F. COUPERIN'S PIÈCES DE CLAVECIN.

Revue par J. Brahms &amp; F. Chrysander.

(Augener's Edition N<sup>o</sup> 8100.)*Les Moissonneurs.*

Gaïement.

Rondeau.

1<sup>er</sup> Couplet.2<sup>e</sup> Couplet.



3<sup>e</sup> Couplet.



*L'Artiste.*

Modérément.

The musical score is written for piano in 6/8 time, featuring a key signature of one sharp (F#). It consists of five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and a variety of note values including eighth and sixteenth notes, as well as rests. Trills and grace notes are used throughout the piece. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note and a rest. The second system continues the melody in the treble staff with trills and grace notes, while the bass staff provides a steady accompaniment. The third system shows a more complex interplay between the two staves, with the treble staff featuring rapid sixteenth-note passages. The fourth system includes a repeat sign in the treble staff, indicating a return to a previous musical phrase. The fifth system concludes the piece with a final cadence in both staves.





Allon), "Second Sonata, Op. 12; "Russian Suite, Op. 14," Piano; "Valerius' Song," Part Song; (R. E. Bryson), "How have I thought," Song; (T. C. Cooke), "Six Four-part Songs"; (H. B. Osmond), "The Lord is my Shepherd," Anthem; (J. Weingaertner), "Impromptu Grazioso," Piano; (E. H. Whelan), "Eternal Father, strong to save!" Song.—MARRIOTT & WILLIAMS: (L. Barnes), "My Love"; "Tell me not of morrows," Songs; (J. T. Gardner), "Come, May, with all thy flowers," Song; (P. Jackman), "Vanished Voices," Song; (H. E. Lath), "Jack's Log," "The Forester," Songs; (H. J. Ormerod), "The Beautiful Year," "Love's Delay," Songs.—METHVEN, SIMPSON, & Co.: (Raoul de Dreux-Kunz), "Farewell," "Spoilt Music," Songs.—METZLER & Co.: (M. A. Salmond), "Alas, so long!" Song.—NOVELLO & Co.: (T. Bath), "Magnificat" and "Nunc Dimittis"; (F. M. Gwyn), "Christ is risen," Anthem; (A. Toop), "Christ is risen," "The Lord is my Shepherd," Anthems; (J. W. Sidebotham), "The Skratel's Song," Part Song; (J. Wrigley), "Make a joyful noise," Anthem.—THOMAS MURBY: (T. Murby), "Excellent," Song.—W. J. PETTITT: (A. Berridge), "Offertory Sentences.—F. PITMAN: (Annie Cutts), "Music," "The Tear," Songs; (F. Newman), "How to choose a Pianoforte."—RAABE & PLOTHOW: (G. P. Moore), "Serenata," Piano.—RANSFORD & SONS: (G. P. Moore), "Serenata in E flat," Piano.—SCHOTT & Co.: (W. Brooks), "Gavotte," Piano.—STANLEY LUCAS: (M. Carmichael), "Four Songs of the Stuarts," Songs; (H. Kjerulf), "Afar in the wood," Song; (L. Lehman), "Album of German Songs"; (K. J. Pye), "Hark! Hark the Lark," (Madrigal); (S. B. Schlesinger), "Album of Eight Songs," Songs; (T. Smith), "King Alfred in Athelney, Nos. 1, 2," Songs; (A. Somervell), "Weep you no more," Song; (Marie Wurm), "Clotilde Kleeburg," "Gavotte," Piano.—VIADUCT PUBLISHING CO.: (E. Wright), "A Glimpse of Heaven," Song.—WEEKES & Co.: (W. Bendall), "Toccata," Piano; (G. F. Cobb), "The Heart ever faithful," Songs; (C. A. Ehrenfechter), "Technical Exercises," Piano; (A. Hollins), "Concert Overture," Organ; (J. W. Jackson), "All the whole heavens," Anthem; (C. W. Lubbock), "Romance in F," Violin and Pianoforte; (N. W. H. McLean), "Solemn March," Organ; (C. Pinsuti), "Sleep in peace," Song; (F. E. Pritchard), "Notes on Musical Form"; (A. H. Prout), "Reverie in G," "The Old Mill," Piano; (J. L. Roedel), "Romance in D," Violin and Pianoforte; (B. Sampson), "Harmony Primer," "Exercises to Harmony Primer"; (E. Wagner), "Berceuse," Piano; (C. Ward), "Dickens Series Nos. 1, 2, 3," Piano; (F. Whalmoor), "Eidola," "The Holly," Songs; (J. Wrigley), "Allegretto Grazioso," "Waltz in E flat," Piano.—B. WILLIAMS: (W. Brooks), "Jocelyn," "Sans Souci," Piano; (R. W. Vears), "Stars of the Summer Night," Song.—CHARLES WOOLHOUSE: (G. F. Cobb), "Two Songs, Nos. 1, 2"; (J. A. de Orellana), "Six Melodic Studies," Piano; "Trio for Violin, Viola, and Violoncello"; (H. F. Sharpe), "Variations for Two Pianofortes."—C. H. WILSON: "Musical Year-Book of the United States."

## Opera and Concerts.

By J. B. K.

### VERDI'S "OTELLO."

THANKS to the remarkable energy of the well-known impresario, Mr. M. L. Mayer, Verdi's latest opera *Otello* was produced at the Lyceum Theatre in a style of great magnificence, with the original Otello, the famous tenor Tamagno, the superb baritone Maurel as Iago, band, chorus, and the celebrated *chef*, Signor Faccio, from La Scala at Milan. Detailed notice being rendered impossible through want of space, the bare record of the well-merited success of this important enterprise, the most prominent artistic event of the season, must suffice. Whether operatic *habitués* will in the long run prefer the earlier melodious Verdi with all his faults or the "matured" master of the declamatory style of Wagnerism, is another matter. That the famous *maestro*, with a store of melodic inspiration such as characterised his *Aida* at command, would never have written *Otello*, seems as certain, as that no composer, not excepting Richard Wagner, ever deliberately "crushed melody" when found.

### ROYAL COLLEGE OF MUSIC.

THE pupils of the Royal College of Music selected for their annual operatic representation, given at the Prince of Wales's

Theatre, Hermann Götz's masterpiece *The Taming of the Shrew*—vocally, orchestrally, and histrionically, by far the most difficult work as yet attempted by the plucky young students. And if it is added that the all-round performance went, with the single exception of a little unsteadiness in the exacting finale to the third act, without a hitch, very considerable credit is reflected upon all parties concerned, including, of course, very emphatically the zealous conductor, Dr. C. Villiers Stanford. Among the chief lady vocalists the largest measure of promise was held out by Maggie Davies ("Bianca"), who combines a charming voice with good method and natural grace. Emily Davies ("Katharine"), pardonably exuberant in style in the earlier scenes, gained—after she herself had felt *l'étincelle* as the subdued vixen—considerably upon the sympathies of the audience, showing throughout earnestness and keen dramatic perception. Indeed, the general improvement, owing to increased confidence, after the first half of the performance, was remarkable. With regard to the male students, John Sandbrook ("Petruchio"), though somewhat too dandified as the bluff warrior in the first act, displayed remarkable singing and acting capabilities; whilst genuine *vis comica* was exhibited by Charles J. Magrath ("Baptista," a better actor than singer), Lempriere Pringle ("Hortensio"), John W. S. Metcalfe ("Grumio"), and Alfred C. Peach ("A Tailor"), David P. Evans ("Lucentio") being comparatively the weakest performer of the youthful "Troupe." But then an adequate tenor for such a rôle would now-a-days "coin money" on the professional stage. At the conclusion of the opera the principal performers were gracefully favoured by Madame Nordica with floral gifts from her box, which were, no doubt, received as a valuable prize no less than as an incentive to persevering progress. But what about the musical taste of our operatic *habitués* which allows that inspired work—the *juste milieu* between the bygone and advanced Wagnerism—to drop into oblivion, a prominent stockpiece on the *répertoire* of every operatic stage in Germany?

### RICHTER CONCERTS.

ANOTHER "Wagner" night—a sure "trump," and no wonder, since Wagner is heard at these concerts as nowhere else in this country—was given, including an unusually copious adjunct of vocal excerpts from *Lohengrin*, *Die Meistersinger*, and *Siegfried*, with Edward Lloyd (tenor), Max Heinrich (bass), and William Nicholl (baritone), as vocal soloists. The two first-named artists discharged their difficult task with a charm of voice, purity of intonation, and declamatory force, seldom equalled, and the reception of their magnificent efforts was of the most enthusiastic description; but Mr. W. Nicholl was, by comparison, somewhat "out of his depth." The "Richter" chorus efficiently joined in the *Meistersinger* and "Grallfeier" music from *Parsifal*. A better advertisement for the famous "Bayreuth Festival Plays" could not well be conceived, since many must have been moved by an irrepressible desire to "book" for those performances of the complete great work forthwith. An interesting contrast to that specimen from Wagner's last creation was presented by the overture to *Rienzi*, his first important operatic composition, which, notwithstanding some Rossinian clap-trap, in *pot-pourri* fashion, distinctly foreshadows the great master of orchestral and dramatic effects. Take for instance the introductory trumpet note (on which by-the-bye an entire volume has been written!) excellently given by Mr. W. Ellis and, on its repetition, jointly with Mr. W. Morrow.

It may here be stated, that on the occasion of a performance of this overture at a *matinée* given in his honour on the 15th January, 1873, at Dresden, the composer, after praising its general execution, took exception to the rendering of the turn, which plays so important a part in this as well as in many Wagnerian compositions, and there and then, with his usual vivacity, wrote down the correct mode of performing that "embellishment" precisely as follows:—



which has also been adopted by Hans von Bülow.] Strangely enough Hans Richter took the turn from above—E, D, C ♯ D—according to the general, but, as it appears from the foregoing, faulty practice. That interesting manuscript, which has been framed by subscription of the Dresden performers, adorns the drawing-room of Herr Ehrlich, musical director at that town.

The "Kaisermarsch"—that grand page of brilliant orchestral writing to celebrate a grand page in German history—again produced its overpowering effect at the conclusion of one of the finest concerts of the season.

C. Hubert H. Parry's new Symphony in E (No. 4), specially written for the "Richter Concerts," and brought out at the succeeding concert, is a distinct improvement upon its predecessor in C introduced at a recent Philharmonic Concert, showing a more decided unity of purpose and greater freedom of invention, notably in the first allegro and in the very quaint and original menuetto, the "gem" of the work. But the somewhat lengthily allegretto and the diffuse finale, with its marked reminiscences from the above-mentioned "Kaisermarsch," are less satisfactory. Poor Beethoven! It took him years to write some of his important works, and the pacification of Europe failed to inspire him for the composition of a Cantata "to order" for the Congress at Vienna. Surely the "Richter Concerts," with their model performances, necessarily limited in number, should be above personal considerations in the matter of their programmes. Many empty seats testified to their patrons' opinion on the subject.

The fragment (first allegro) from Beethoven's unfinished Piano-forte Concerto in D, No. 6 (so-called), lately discovered at Prague is, like most posthumous relics, a work of purely historic interest: a weak "Mozart" without an atom of the genuine Beethoven in its component parts, the best portion being, indeed, the masterly cadenza supplied by the blind pianist Labor, who produced this movement for the first time last winter at Vienna. The performance by Madame Stepanoff at the concert under notice was perfect; she should have been heard for the first time in a work more worthy of her obviously great artistic powers. Fräulein Fillunger struggled hard with the abnormal difficulties of the closing scene from the *Götterdämmerung*, which would, like much of Wagner's music, gain considerably by a reduction in its vocal (or rather unvocal) portion to about one-third of its actual dimensions. Our conductors might have taken a lesson from Dr. Hans Richter as to the correct *tempi* of Beethoven's Symphony, No. 8, in F, at this, as well as of Schubert's in C at a previous concert.

H. Berlioz's *Faust* might well have made room for some of the usual "Richter" fare at the final concert. The difficulties of that work are enormous, whilst much, especially in the vocal solo parts, is ungrateful to the singers and bored to the listener. The reception of the, in a large measure artificial and overrated, composition of the "French Beethoven" (!) was far from enthusiastic notwithstanding a good all-round performance, particular praise being due to our favourite tenor Edward Lloyd and to the excellent baritone Max Heinrich, whose vigorous and incisive style of declamation suits the part of "Mephisto" to perfection, and who had Mary Davies (soprano) and Bantock Pierpoint (bass) as associates in the vocal solo parts.

#### MARCELLA SEMBRICH.

THIS famous Austrian soprano was, after five years' absence, re-introduced to a London audience at an Orchestral Concert given by Herr L. Emil Bach at St. James's Hall. If less satisfactory in Mozart's "Deh vieni," partly owing to nervousness (and, indeed, the applause accorded to the attractive vocalist on her appearance as well as throughout the evening was of a kind to unnerve the most routine performer), partly to some "embellishments" engrafted upon Mozart's classic strains, Frau Sembrich justified her great reputation by a brilliant rendering (barring some imperfect trills) of some *bravura* pieces by Donizetti and Arditì and—what is infinitely higher praise—by a truly poetic delivery of some Lieder by Mozart, Schumann, and Rubinstein, in which a somewhat "Italianised" pronunciation of the German text was the only defect. As a rare and graceful tribute of friendly regard, in which the audience

enthusiastically concurred, a magnificent bouquet was handed to the favourite singer, with a cordial shake of the hands, from the area of the hall by a great rival artist, Madame Christine Nilsson, during the concert. No less charming in her way, the contralto, Miss Lena Little, unfortunately wasted her powers on a commonplace air from Goring Thomas's *Nadeshda*, and imparted all desirable *naïveté* to the interpretation of some quaint if somewhat insipid "carols of cradleland," better suited to the nursery than to a concert platform, by the concert-giver, being probably suggested by Wilhelm Taubert's masterly and far too little known "Kinderlieder" (greatly affected by Jenny Lind). Herr Bach afforded pleasure by a performance (on a fine Bechstein) of Weber's somewhat old-fashioned Polonaise for Piano-forte in E, rendered effective by Liszt's beautiful orchestration, but his own Concerto in C minor, which beyond a tuneful andante of a well-worn pattern, "con arpeggi," "con sordini," &c., has little to recommend it, was decidedly *de trop* in an over long concert. The finale in particular may be likened to a salad of heterogeneous matters without the blending properties of that seasonable dish. On the other hand his "Three Polish Sketches" for orchestra are full of character; and the conductor, W. G. Cusins' imaginative and picturesque concert overture "Les Travailleurs de la Mer" was likewise welcome. Monsieur J. Hollman played in his refined, at times somewhat super-refined, style Max Bruch's adaptation of "Kol Nidrei," and some pieces by Bach (not the concert giver, but a certain "Johann Sebastian") and himself. Why all violoncellists apparently dote upon that first-named more declamatory than melodious piece with scores of better things on hand is not easily understood.

#### AGATHE BACKER-GRÖNDÄHL,

Who sprang into fame forthwith on this her first visit to this country through her performances *hors ligne* at two Philharmonic concerts again exercised at her own *matinée*, that fascination peculiar to herself by reason of a truly magic touch, perfect mechanism, exquisite refinement of expression and passionate impulse governed by artistic reflection and self-control. From the composition of her programme, the romantic school seems to suit her liking best. Anything finer than her rendering of some pieces by Chopin and Schumann (notwithstanding certain deviations from the customary reading of the last-named) can scarcely be conceived, whilst her execution of E. Grieg's violin sonata in C minor, Op. 45 in conjunction with Johannes Wolff reproduced the impression caused by its memorable performance a couple of months ago by the composer and the same eminent violinist, who also played the charming, but enormously difficult Polonaise by Ferdinand Laub (not "Lamb"), one of the greatest virtuosi of his time, as few can play it. But the distinguished pianist shines also brilliantly as a composer, judging from her Suite, Op. 23 (modern thoughts, as it should be, within an old frame), introduced on this occasion and her Album, which would have proved even more effective, both works (piano-forte solo) being remarkably original, attractive, and vigorous to a degree absolutely surprising in one so fair and feminine in appearance and manner, whilst the purely technical part shows the consummate musician in every bar. Her songs (Miss Louise Phillips, vocalist) so full of poetic feeling and grace, should become favourites in our concert and drawing-rooms. Madame Backer-Gröndahl played during a violent storm with wonderful nerve at a Philharmonic concert, as related last month, and finished her own during a storm of applause with hearty wishes for the artist's speedy return, from her delighted audience at Princes' Hall.

#### HERMINE SPIES

At her second Recital, given at St. James's Hall, again displayed that rare combination of qualities, beauty of voice, finished vocalisation, intellectual analysis, and poetic reproduction of every phase of the poet and composer's meaning, which places her in the front rank of German concert singers. A large share of the programme was on this occasion allotted to the two greatest composers of the German Lied, Schubert and Schumann, no less than twelve numbers being given from the last-named master's beautiful "Dichterliebe," besides selections



from Weber, Brahms, Robert Franz, Max Bruch, and Massenet (in French), the excellent enunciation of the text not being one of the gifted vocalist's least conspicuous merits. The performance was most warmly received by an audience composed chiefly of professionals, and many encores were asked for, responded to only in two instances. But, in truth, the taste of our musical public is not sufficiently educated for the appreciation of the poetry and refinement of the German Lied, as is the case in Germany, where Fräulein Spies draws large crowds. She might, however, find a both distinguished and lucrative position as a first-class oratorio singer amongst us, judging of her, in every way, truly magnificent rendering of "Return, O God of hosts," from Handel's *Samson*, at the last Philharmonic Concert. Miss Agnes Zimmermann added in artistic style some Pianoforte Soli by Bach, Scarlatti, Chopin, and a Mazourka of her own, which would, however, scarcely set even the most passionate dancer in motion. Theodor Kirchner's, for instance, would have been a better choice!

#### MAX HEINRICH'S CONCERTS.

Two of the most artistic concerts of the season were those given by Max Heinrich (Baritone and Professor of the Royal Academy) at Princes' Hall, jointly with Lena Little (alto), Benno Schönberger (pianist), and Willy Hess (violin). The three first-named artists are well known, but Willy Hess, who, although frequently heard of in the West of England, is unfortunately very seldom met with on our concert platform, proved himself both in the classical and *bravura* style an altogether superior executant. Thus we had a rare constellation of high-class talent, and, what is rarer still, without a discordant note from inferior associates, whilst the programme, rich in vocal and instrumental masterpieces, and charmingly varied both in kind and character was—another (negative) source of gratification—absolutely free from clap-trap. Under these conditions even the well-worn Beethoven-Kreutzer Sonata, given by Schönberger and Hess, acquired fresh charm, whilst Schubert's "Wanderer" Fantasia (declared by the composer to be the only piece of his own which he could not play) could as played by Schönberger (and we never heard it played with such exquisite contrasts of light and shade by anybody else) dispense with Liszt's masterly orchestration, otherwise needed to render this somewhat *démodé* work thoroughly effective. Lena Little won special distinction *inter alia* in Schumann's "Lust der Sturmnacht" (a slightly quicker tempo would probably further heighten its effect), Max Heinrich surpassed himself in No. VI. and VII. (No. IV. and V. being more or less "declamatory") from Hugo Brückler's "Lieder des jungen Werners am Rhein," Op. 2, and in Robert Franz's magnificent "Gewitternacht," and the two vocalists pleased greatly in two new duets by Goring Thomas; the "Night Hymn at Sea" being written after a somewhat used-up French pattern, but "Mein Herz, werde wach," with German words is original and spirited. Max Heinrich considerably enhanced the dramatic force of his performance by entrusting the pianoforte accompaniment, carried out by himself on previous occasions, to the above-named pianist, who proved himself a first-rate accompanist. Favourable mention is likewise due to Oliver King's Pianoforte and Violin Sonata in D minor, Op. 40, conceived in the modern German spirit, and which possesses the rare merit of an exceptionally fine finale containing a cantilene as second subject of great breadth and genuine beauty. A full-toned "Steinway" was used.

#### MARIE WONSOWSKA'S CONCERT.

THE Polish Pianist, MARIE WONSOWSKA, who had assisted the Italian violinist, Teresina Tua, at her concert at Princes' Hall, was in turn supported by the last-named at her own concert at Steinway Hall. It may be asserted, without exaggeration, that anything more attractive than the joint performances of these exceptionally clever and, it may be added, charming-looking young ladies, has not been met with on our concert platforms during this season. Few among the crowd of pianists who have made their *début* here of late equal the youthful Marie Wonsowska in genuinely artistic temperament, beauty of phrasing, and transparent clearness of technique even in the

most trying passages. Her forte playing, so far from being of the "muscular slap-dash school," as has been most unjustly stated by a contemporary, who ought to know better, is, on the contrary, well kept within bounds, but you cannot attack a Rhapsody by Liszt like Chopin's Berceuse, and her "wrists" are excellent. The delicacy of her touch, where needed, is exquisite, and refinement and taste mark her performances throughout. Pieces by Chopin, Liszt, Moszkowski, and others were given in first-rate style; and her interpretation of Beethoven's great Sonata in A flat, Op. 110, showed an excellent insight into the composer's meaning. The execution on the violin of Wieniawski's "Airs Russes," and Sarasate's "Sérénade Andalouse" as an encore piece by her captivating partner, were marvels of executive skill. That both performers have a brilliant artistic career before them seems beyond question.

#### MISCELLANEOUS.

THE Hungarian Violinist, TIVADAR NACHÉZ, and the Russo-German Pianist, ARTHUR FRIEDHEIM, gave a concert at Princes' Hall. Although more especially identified with elegant *salon* music, and therefore most successful in the rendering of his own Romance in E minor, Tivadar Nachéz likewise displayed his attainments in the classical style, notably in J. S. Bach's formidable Sonata (unaccompanied) in G minor. Why the irrepressible Beethoven-Kreutzer Sonata, heard at no less than three successive *matinées*, and which, to use a Germanism, "the sparrows on the roofs" in Piccadilly must know by heart, was substituted for the less hackneyed Sonata by Brahms in G, No. 1, remained unexplained. A similar objection of too frequent repetition attaches to Max Bruch's Concerto in G minor, especially when divested of its rich orchestral accompaniment, for which even Mr. Frederic Cliffe's excellent accompaniment on a fine "Steinway" could offer no equivalent. Herr Arthur Friedheim, who, although generally known as a Liszt-player *par excellence*, shines rather by clearness of technique than by artistic impulse, deserved cordial sympathy in his finished execution of the "Sonata of Sonatas" in respect of mechanical difficulties by the last-named master, being on this occasion transformed into a duet by an itinerant street piano outside Princes' Hall, which rendered the "Steinway" at times absolutely inaudible. It is time, by the way, that that incomparable abomination, our street music, was, as in Germany, reduced within certain limits under proper control.

HERR ZOLTAN DÖME, who uses his fine baritone to good effect (except in the *mezza voce*, which lacks tone), gave a highly expressive rendering of some pretty songs by Meyer-Hellmund, Lassen, &c., being less successful with Schumann's "Beiden Grenadiere" and others, at his *matinée* given at the residence of Mr. Cyril Flower, at Hyde Park Place. The Hungarian vocalist was assisted by the Australian prima donna, Miss Melba, who displayed her magnificent voice and fine vocalisation (barring an imperfect shake, that stumbling-block of modern vocalists) in pieces by Verdi and Bemberg, whilst Mr. Courtice Pounds gave with exaggerated emphasis Balfe's "Come into the garden, Maud." By the way how any artist can now-a-days choose such hackneyed clap-trap stuff for his performance, seems well nigh incomprehensible. A very welcome feature of the entertainment was Herr Hans Wessely's performance of Sarasate's arduous *Faust* fantasia, remarkable for purity of intonation and grace of phrasing. The Viennese violinist is fast making his way to the front among resident artists, both in the classical and *bravura* style. Mr. Wilfred Bendall executed some by no means easy accompaniments in first-rate style.

Another name has to be added to the list of clever violoncello virtuosi, namely, that of the Neapolitan artist SIGNOR DE PICCOLELLIS, who won distinction at his concert at Steinway Hall, by an excellent performance of five solo pieces, mostly of transcendent difficulty, by Servais, Davidoff, Popper and Papini, in which a fine tone, artistic phrasing and considerable technical attainments were alike conspicuous. That the concert-giver is no stranger to chamber-music, was exemplified by his share in Rubinstein's trio, Op. 52 with Signor Papini, violin, and Albanesi pianoforte. He also performed the unusual feat of cramming a concert-room with a fashionable audience

after only two months' stay in London. The above-named pianist played with rare delicacy an exquisite serenata of his own, consisting of a charming melody with an ingeniously realistic *à la guitare* accompaniment, but he should abstain from supplying a reply in Schumann's "Warum?" by adding two notes (A flat and D flat) in the bass. Signor Tosti's singing of some of his songs obviously delighted those who care for that kind of tunes, and Signor Carlo Ducci as first-rate accompanist completed this quartet of Italian artists. A beautiful "Steinway" was used.

Mention should also be made of another new-comer, MADAME BERGER-HENDERSON, who won much applause at her *matinée* at Collard's concert-rooms, as the exponent of some Hungarian airs and songs by Schubert, H. Godard, and F. Cowen, introducing also her daughter Mlle. Laura Berger as vocalist. Well merited recognition was likewise gained by the tasteful singing of the tenor, Mr. Hirwen Jones and by the excellent rendering on the pianoforte by Herr Gustav Ernest of some soli by Jensen and Reinecke, and a graceful romance from his own pen, whilst Herr Hans Wessely's execution of Sarasate's *Carmen* fantasia was distinguished by that eminent virtuosity, referred to elsewhere in these columns.

### Musical Notes.

IF continued success may be regarded as a conclusive proof of merit, the good reception which Ambroise Thomas's ballet, *La Tempête*, received was not undeserved. But perhaps exhibition audiences are not the most competent tribunals. The *Ménestrel* says: "The score which the *maestro* Ambroise Thomas has written is by no means an ordinary one; the oftener you hear it, the more charming pages you discover in it—pages of a rare elegance, and full of ingeniousness. Apart from the always graceful dance motives—indispensable ingredients of a ballet—there are in it symphonic and descriptive pages of the greatest interest, and quite worthy of the author of *Hamlet* and *Mignon*."

AT the Opéra-Comique two works by Dalayrac have been revived—*Raoul de Créqui*, a comic opera in two acts (words by Monvel), and *La Soirée Orageuse*, a comedy in one act, interspersed with ariettas (words by Radet). The revival of these works, now about a hundred years old, was most successful; but it is difficult to say in what proportion the success was due to the originals and to Lacome's restorations, or rather modernisations.

THE musical doings at the Paris Exhibition are too multitudinous to be mastered by us. On this occasion we shall confine ourselves to saying a few words about the Russian, Norwegian, and American concerts and the competitions and auditions of so-called picturesque music. The two Russian concerts, the programmes of which consisted entirely of Russian compositions, were conducted by that distinguished master Rimsky-Korsakoff. Among the composers represented were, besides the conductor, Glinka, Glazounoff, Borodin, Moussorgski, and Liadow. Unfortunately, the concerts were only artistically successful; the general public seems to have ignored them. The most valuable outcome of them the Russian composers may expect is that their compositions will in future receive more attention from the Paris concert institutions.

OF the Norwegian concerts of July 27 and 29 we may give further particulars next month. To-day we shall only remark that the executants comprise the excellent pianist Mme. Gröndahl, the baritone Lammers, and a chorus of 125 voices conducted by Mr. Gröndahl; that Selmer has composed for the occasion a work which has

for its subject the expedition of the Vikings to Northern France in the 10th century; and that works by Grieg, Svendsen, Olsen, Sinding, Elling, &c., are on the programmes.

THE American concert, at which Van der Stucken held the *bâton*, brought compositions by the conductor, Dudley Buck, Bird, E. A. Macdowell, Chadwick, Paine, and Huss. Among the performers were the soprano Sylvania, the pianist Macdowell, and the violoncellist Willis Nowell.

THE charms and interesting nature of the Concours et Auditions de Musiques Pittoresques will at once be understood when we mention the instruments that took part in it: Cornemuses and Musettes (bagpipes of different sizes), Vielles (hurdy-gurdies), Binious (powerful bagpipes) and Bombardes (shawms, instruments of the oboe class), Tambourins and Galoubets (long, narrow-shaped side-drums and small fifes with three finger-holes, Provençal instruments played by one and the same player simultaneously), Naious roumains (Pandean pipes), Hungarian Czymbalums (dulcimers), Guitars and Mandolines, &c.

M. PARAVEY, the director of the Opéra-Comique, has voluntarily increased the salary of his *chef d'orchestre*, M. Danbé, to 1,500 francs per month, the highest salary ever paid to any conductor either at the Opéra or Opéra-Comique. And how gracefully our French neighbours can be in being generous the following letter shows, which we quote with the intention of inciting to admiration and imitation:—

MON CHER DANBÉ,

Le caissier m'a dit votre surprise d'aujourd'hui. J'avais tenu à ne pas vous en informer, car j'estime que l'argent représente peu les services d'art que vous me rendez tous les jours; et si j'ai porté vos appointements à 1,500 francs par mois, je ne fais pas tout ce que j'aurais désiré.

Vous êtes, mon ami, la cheville ouvrière de nos exécutions musicales; c'est à vous que l'Opéra-Comique doit son merveilleux orchestre! C'est vous qui avez su grouper à vos côtés ces excellents artistes, et j'ai cherché un moyen de vous en témoigner ma gratitude. N'y voyez donc autre chose qu'un gros merci.

Voulez-vous croire, mon cher ami, aux plus affectueux sentiments de  
PARAVEY.

NEXT season Reyer's *Salammbô* will be produced at the Brussels La Monnaie. That the *première* of this French opera is to be at Brussels and not at Paris has caused good patriots much heartburning. Consequently the subject has been discussed in the papers, a correspondence being opened in which the composer and M. Ritt, one of the directors of the Opéra, took part. So much is clear. M. Reyer did not get much encouragement from the managers of the chief musico-dramatic institution of France.

CARDINAL LAVIGERIE, in a letter addressed to M. Brincat, the director of the anti-slavery movement, announces that he is going to open a competition for the composition of a cantata which has for its subject the abolition of slavery in Africa. Gold medals of the value of 1,000 and 500 francs respectively will be awarded to the composers of the two best cantatas. The words may be obtained from the Bureaux de l'œuvre anti-esclavagiste, 11, Rue de Regard, à Paris.

THE QUEEN OF ROUMANIA (*Carmen Sylva*) is writing an opera libretto for the Swedish composer Ivar Hallström. Poet and composer had already once collaborated in the opera *Neaga*, produced some years ago at Stockholm.

THE Maison de Retraite founded by Rossini was opened a couple of weeks ago.

THE COMÉDIE FRANÇAISE is going to mount Molière's *Bourgeois gentilhomme* with the *avertissements* and Lully's accompanying music.

THE violinist Sivori, who, on account of inflammation of the chest, left his bachelor lodgings in the Rue de Trévise, and had himself nursed in the house of the brothers Saint-Jean-de-Dieu, is now passing his convalescence at Maisons-Lafitte with the violinist Léonard.

THE news of the death of the double-bass player and composer Giovanni Bottesini will be received with great regret in this country, where he has been heard so often and was always so welcome. He died after a short illness at Parma, on the 7th of July, at the age of sixty-seven. His teachers were Rossi for the double-bass, and Basili and Vaccaj for composition.

FROM Paris is announced the death, at the age of seventy-nine, of Auguste Mermet. His fame rests on his opera *Roland à Roncevaux*, which had a great success when it was produced at the Paris Opéra in 1864. But it was the composer's only success, and not a lasting one, indeed, people cannot now explain it.

FROM the Annual Report (1888-9) of the Raff Conservatorium at Frankfurt, we gather that it was frequented by 134 pupils, who were taught by 14 teachers, among whom were Anton Urspruch (counterpoint and composition), Gotthold Kunkel (theory and history), Maximilian Fleisch (solo and ensemble singing), and Max Schwarz (piano, &c.). The advanced pupils had opportunities to show their abilities in 15 *soirées* (*Übungs-Abende*), in addition to which there were two dramatic evenings, when parts of *Fidelio*, *Die Jüdin*, *La Traviata*, *Der fliegende Holländer*, *Der Troubadour*, and *Die lustigen Weiber von Windsor*, were performed.

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"	1892.	RUBINSTEIN, A.	Op. 94.	Fifth Concerto	...	3
"	1893.	STREET, J.	Op. 24.	Second Concerto	...	2

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For 2 Violins, Tenor, and 'Cello (otherwise it is mentioned).

**A.—Scores.**

"	1894.	ALBRECHTSBERGER.	Six Fugues	...	1	
"	1895.	CORELLI.	48 Sonatas	...	2	6
"	1896-98.	ELLERTON.	10th, 39th, and 42nd Quartets	...	each	1
"	1899-1901.	KELZ, J. F.	Fugues	...	3	Books, each
"	1902.	MEDELSSOHN.	3rd and 4th Quartets (spoiled)	...	8	
"	1903 & 4.	OUSELEY.	Quartets in c and d minor	...	each	6
"	1905.	SCHUBERT, F.	Op. 161, in G major	...	1	6
"	1906.	TAUBERT.	Op. 73, in E minor	...	1	

**B.—Parts.**

19	1907 & 8.	ADELBURG.	1st and 2nd Quartets ...	each	1	6
20	1909.	ASSMAYR.	Op. 60. Quartet in E flat ...	...	...	1
21	1910.	AUBER.	Le Maçon, Opera...	...	3	—
22	1911.	—	Overture, Le Dieu et La Bayadère ...	...	1	—
23	1912.	—	Overture, Die Sirene ...	...	1	—
24	1913-15.	BAILLOT.	Op. 20. 3 Russian Airs ...	each	—	8
25	1916.	—	Op. 23. Romance et Air Russe ...	...	—	8
26	1917.	—	Op. 31, No. 3. Air Varié ...	...	—	8
27	1918-20.	—	Op. 34. Three Quartets ...	each	1	—
28	1921.	—	Op. 40. Souvenir ...	...	1	—
29	1922.	BARNETT, J. F.	Op. 8 ...	...	2	—
30	1923-27.	BEETHOVEN, L. VAN.	Op. 18. Nos. 1, 3, 4, 5, 6. (Woolhouse) ...	each	—	6
31	1928-30.	—	Op. 59. No. 2. Op. 74, 95 ...	each	1	—
32	1931.	—	Op. 127. (Woolhouse) ...	...	—	9
33	1932 & 33	—	Op. 132 & 133 ...	each	—	9
34	1934.	—	8 Pieces. (Simrock) ...	...	1	—
35	1935.	—	Egmont, Opera ...	...	1	6
36	1936.	—	Overture, Egmont ...	...	—	9
37	1937.	BERENS, H.	Op. 78. In E ...	...	1	—
38	1938.	BERLIN.	Op. 39. Grand Quartet ...	...	1	—
39	1939 & 40.	BLUMENTHAL.	1st and 3rd Quartets ...	each	—	9
40	1941 & 42.	—	Op. 53. 2 Quartets on Zampa ...	each	—	9
41	1943.	BÖHRER, A.	Op. 23. 3 Quartets ...	...	1	—

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"	1959.	FLOTOW.	Overture, Martha	1
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"	1962.	GERNSHEIM, F.	Op. 31. 2nd Quartet	2
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